SAN FRANCISCO ART ASSOCIATION
BULLETIN
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The Bull on the Raft — By Lucien Labaudt

Recently shown, San Francisco Museum of Art

The Montalvo Foundation—First Year

By Anne Dodge Bailhache, *Director*

A year ago, on May first, the somnolent serenity of Villa Montalvo was rudely jarred by the arrival of many motors and trucks, unloading architect and contractor, carpenters, painters, electricians and plumbers, who by their presence proclaimed that a new era had dawned.

On that day, the Montalvo Foundation of the San Francisco Art Association was born. Its active dedication and formal opening to the world came three months later, when reconstruction, renovation and furnishing of the buildings was completed. And since that opening when five hundred people heard Dr. Stephen C. Pepper, Dean of the Art Department of the University of California, read a statement of its objectives, the Foundation has gone steadily about its business adjusting itself to problems of finding its place and use in the world about it.

At the end of this first year it seems proper not only to review the Foundation's objectives, but also to outline the actual progress toward them which has been made.

The character of the Montalvo Foundation's program of development has been controlled by terms included with the bequest of the property to the Art Association by the late Senator James D. Phelan. The program includes plans for temporary retreat for creative workers in the arts, a department of post graduate work in the creative arts, and a department designed to promote cultural advantages for neighboring communities. To integrate so varied a program is one of many problems which confront

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Picasso Study Gallery

To further an understanding of the Picasso Show, which opens at the San Francisco Museum of Art, June 25th, the Museum has arranged a Study Gallery, which will be on view through May. The following excerpts from a Chicago paper sent to the Bulletin by Mrs. Harriet Whedon pertaining to a similar study gallery at the Chicago Art Institute during the Picasso Exhibition there will be of interest to Art Association members.

By C. J. BULLIET

IF YOU have been so crippled in your appreciation of Picasso by the fizzling fireworks of the Sunday morning critics and others of the "Sanity in Art" persuasion who assure you that Picasso is only a showman, a mountebank, an adroit clown, a bland trickster, you might with much profit visit the little side show the Art Institute has provided away from the main tent of the Picasso circus.

"Understanding Picasso — a Study of His Styles and Development" this little show is called, and it is installed in that gallery on the main floor where pictures for children used to be hung. It is fittingly there for grown-up children, as well as youngsters of 15 or under, who, by the way, have less difficulty with Picasso than do "Sanity in Art" children from 40 to 75.

If you feel that you must "understand" Picasso as you do your multiplication table, your family photographs and your cookbook, instead of "experiencing" him as you do Beethoven or the fragrance of flowers, then you owe it to yourself to visit "Understanding Picasso—a Study of His Styles and Development. . . . . .

Please dismiss from your mind the idea that Picasso is a "trickster," cynically befuddling you, and that he is, further, dishonest with himself in his abrupt transitions from one "style" to something totally different.

It might help if you will think of him as a sort of "translator."

And you might think of him as translating into a modern language (English, or his adopted French or his native Spanish) the hieroglyphics of the ancient Egyptians, the primitive phrases of the archaic Greece of Homer, the Hebrew idioms of the time of Moses, the fetish dreams of the Africans along the Congo, or the ideas set down in Spain in medieval times.

Is it hard to imagine one scholar mastering all those languages? Well, there are scholars who know 60.

But, imagine Picasso translating into visual forms instead of into words. . . . .

Now, again, there are translators who have the genius to make something of their own out of their originals, to improve on them.

Sir Thomas Urquhart's translation is said to be superior as literature to the original of Rabelais, as is Motteux's translation of "Don Quixote." I don't know, not being enough of a French or a Spanish scholar. But, "true or false," they illustrate the point I am trying to make here.

Pictorially, I know Picasso makes something of his own out of Egyptian, Greek, African, Hebrew and Medieval Spanish originals he "translates"—and it is photographs of these "originals" that have been assembled in the little "Understanding Picasso" show at the Art Institute.

Also, the "translator" can go legitimately and ethically far away from his "originals." Byron did in his "Hebrew Melodies." Swinburne did in his "Sapphics." Oscar Wilde did in his magnificent "Harlot's House." If the poets and the musicians can improvise, alter and build, why can't Picasso? . . . .

No, Picasso isn't "tricking" and "befuddling" you with his woman with two faces, with his Cubism, with his strange animals in "Guernica."

In the show, "Understanding Picasso," you will see a medieval Spanish man with two faces, one in profile, the other, front. You have only to open any book on Egyptian sculpture to see a man or a woman, face in profile, body turned square to you, eyes gazing frontally into your own all at the same moment. The Egyptian convention had religious significance.

The bull in Picasso's "Guernica" derives, as the Art Institute reveals, from the bulls drawn on the walls of caves at Altamira, Spain, 25,000 years before a Sunday morning art critic sniggered at Picasso's bizarre "new" study of the horrors of the Spanish civil wars.

Invitation

THE California School of Fine Arts announces its annual reception and preview of the students' exhibition of the year on Friday afternoon, May 17th, from two to five o'clock. There will be a program of music and refreshments will be served. Art Association members and their friends are invited.

A Summer Session of unusual interest has been organized for this year, six weeks (June 24 to August 3) offering basic courses of study in the fine arts and some special additional subjects. The feature course will be given by Mr. Waldemar Johansen, art and technical director of the Memorial Theatre of Stanford University, on the subject of Stagecraft.—L.F.R.

Art Palace at Fair to House Rare Exhibitions

THE Palace of Fine Arts at the 1940 Exposition continues to be the center of interest in local art circles. Exhibits are being juried and assembled and the various units that comprise the "Art in Use" Section are nearing completion.

The *Active Arts Section* will be enlivened by the presence of Diego Rivera, who will be at work on a fresco, to be later installed in the San Francisco Junior College. The addition of this internationally recognized mural painter to the group of artists who will demonstrate their media is an announcement of which the Director, Timothy Pflueger, is particularly proud. Visitors to the *Active Arts Section* will be able to observe Rivera's personal technique for the entire duration of the Fair.

New additions to the list of artists who will take part in the *Active Arts Section* are Antonio Sotomayor, who will caricature the public, Jane Foster and Jay Risling who will make portrait studies, and Philip Nesbitt, cartoonist. Cecilia Graham will model in clay and Ernst Nussbaum will be engaged on wood sculpture. Esther Meyer will demonstrate dry point; Ray Burrell, etching; Max Pollack, color etching; David Chun, Marguerite Redman Dorheloh and Sophie Stegna, lithographs. Many names have been added in the department of ceramics and textiles.

Ansel Adams' Pageant of Photography promises to excite public interest, showing documentary and experimental films, color photography, photo murals and a changing exhibit of contemporary American photography.

Dr. Morley, recently returned from her South American tour, reports the collection of 75 paintings gathered mainly in Chile, Peru, Ecuador and Colombia. She has chosen works expressive of the indigenous culture of the countries, rather than those suggestive of European influence.

The Mexican Section, assembled by Thomas Carr Howe will include 180 works, comprising the largest exhibition of Mexican Modern Art ever held in the United States. Some of the well known painters are Dr. Atl, Merida, Tamayo, Orozco, Rivera and Covarrubias.

Dr. Heil's *Old Master Section* embraces

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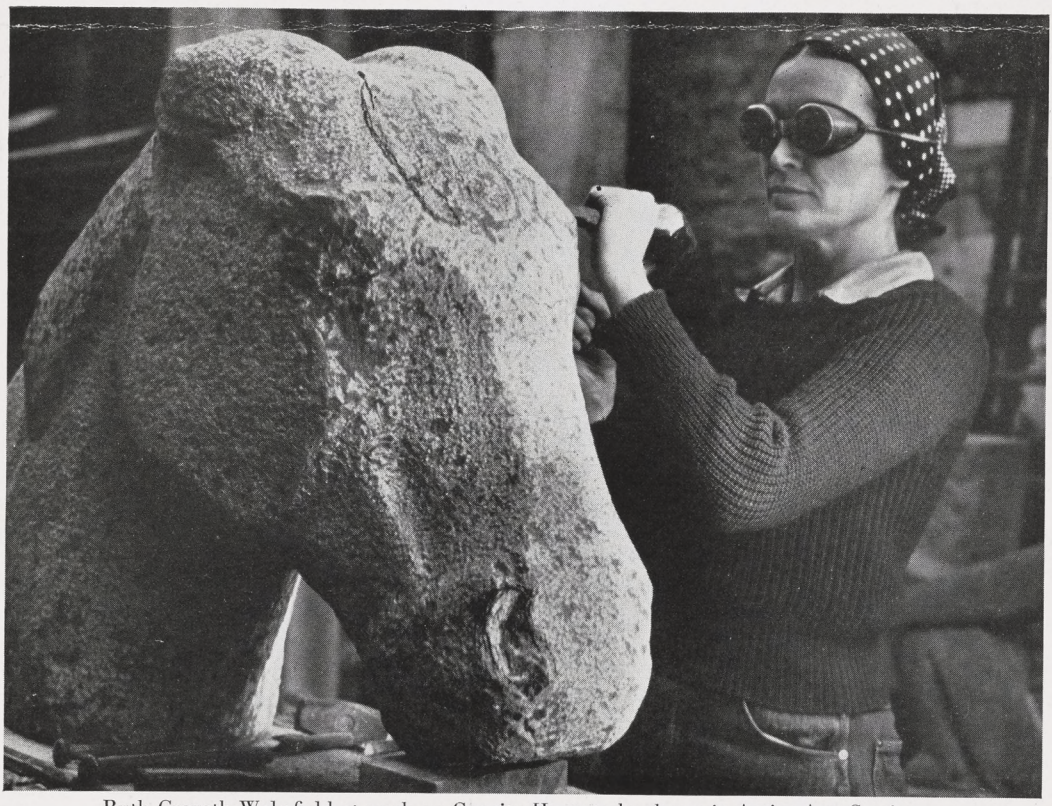

Ruth Cravath Wakefield at work on Granite Horse to be shown in Active Arts Section

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Ruby Adair

THE NEWS that the Art Association's competent and gracious Executive Secretary, Ruby Adair, is leaving her post on the first of June has caused dismay among Art Association members.

The invariable question of "who can fill her place" has been answered by the recognition that the Art Association cannot hope to fill her place.

As an active artist member and former newspaper woman Ruby Adair has brought to her post an understanding of Art and human problems. Coupled with this her ability and integrity as a secretary has made her position a unique one. Her office has attracted and become the clearing house of the most varied and complicated questions—and she has handled her duties with such quiet and inconspicuous grace that one was scarcely aware of the force that lay behind it.

Ruby Adair will be married to Mr. Richard Marsh of Santa Fe, New Mexico, and will reside in Santa Fe. She carries with her the appreciation and good wishes of the Art Association, who look forward to her again taking her place as an active exhibiting artist.—M. R.

Alumni Notes

THE Executive Council of the *California School of Fine Arts Alumni Association* is engaged in a program of research that will be used as a guide for future activities. When this work is completed a comprehensive list of past students and their accomplishments will be available for the Council's use.

If current plans materialize, a selected show of the work of artists who have received instruction at the California School of Fine Arts will be held at the San Francisco Museum of Art in the Spring of 1941. Included among former students are some of the best known and most important American painters and sculptors.

The Council is also planning to cooperate with the faculty of the California School of Fine Arts in offering vocational guidance and direction to enable students to use their knowledge and talents in some specific field of commercial endeavor.

New Prizes For Annual

SEVERAL new prizes will be announced in the prospectus for the Art Association's Annual of "Painting and Sculpture" to be held at the San Francisco Museum of Art early in the fall.

The Anne Bremer Memorial Prize, $200, the Parilia Purchase Prizes, $250 for painting and $250 for sculpture, the Artists' Fund Prizes, $75 for painting and $75 for sculpture, and the S. F. Museum of Art Purchase Prize will be repeated.

The Edgar Walter Memorial Prize for sculpture will be offered for the first time. In 1938 the Board of Directors received a memorial fund founded in memory of Mr. Edgar Walter by Mrs. Walter and friends of Mr. Walter. This year the accrued income permits the release of $50.00 for an award. Mr. Walter was closely identified with the Association for many years; as a student, a member of the Board of Directors, an instructor in the California School of Fine Arts, and as trustee for the Emanuel Walter Collection.

Mr. Albert M. Bender offers a $100. Anne Bremer Memorial Prize for a still life. A William and Sara Gerstle Prize for $100. for a figure painting is offered by Mr. William L. Gerstle. A John I. Walter Memorial Prize of $50. is open only to a painter who has not received a prize in the San Francisco Art Association exhibitions during the past five years. Mr. William W. Crocker offers a $100. prize for a landscape. An anonymous donor offers three prizes of $100., $75. and $50. to be awarded to exhibitors who are not otherwise prize winners in this exhibition.

Art Palace at Fair

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loans from some of the most important collections in America.

The *Old Master Drawings*, gathered by Dr. Annemarie Henle, will include many works never before shown in public exhibitions. These have been obtained from important private collections, as well as from museums and galleries. Included in this exceptionally fine exhibition are drawings by Jerome Bosch and Pieter Pruegel, Albrecht Durer and Lucas Cranach. Fillippino Lippi, Titian and Leonardo will be well represented. Rubens study for his "*Crucifixion*" in Antwerp and pen and ink drawings by Rembrandt will form an important part of the show. —M.R.

Montalvo

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the Montalvo Executive Committee.

Stepping back from the foreground of present varied details and viewing developments of the year as a whole, the results are not negligible. Results achieved from the first three months, devoted to problems of reconstruction and furnishing have met with the approval of all and sundry. The saga of the following nine months centers principally upon founding the Montalvo Society of the San Francisco Art Association, establishment of the Art Gallery of the Foundation, and opening a branch of the California School of Fine Arts at Montalvo.

During this period the Montalvo Society has enrolled two hundred and sixty members, has practically solved complicated details of administration and function, has sponsored a monthly program of educational and cultural interest to its members, and has acted as financial sponsor of the Art Gallery of the Foundation.

Monthly programs presented by the Montalvo Society include: lectures by Waldemar Johansen of Stanford University, Dr. Dorothy Kaucher of San Jose State College and Alfred Frankenstein of San Francisco; music programs by the Coolidge String Quartet, Myrtle Leonard, Metropolitan Opera Contralto; Reah Sadowsky, pianist, and Noel Sullivan, basso; a program of one act plays by the Clay M. Green Players of Santa Clara University, a program of original character sketches by Dorothy Crawford, and a demonstration of etching techniques by John Stoll.

Exhibitions in the Art Gallery of the Foundation included watercolors by Bay Region Artists, a selection of watercolors from the fourth annual exhibition of the San Francisco Art Association, three extension exhibitions from the San Francisco Museum of Art, an exhibition of wall embroideries and paintings by Ralph Johannot, etchings by John Stoll and a selection of prints and drawings from the annual exhibition of the San Francisco Art Association. A selection of paintings by Waldemar Johansen is scheduled for the current month. Steadily growing attendance in the Gallery reveals the importance of this development.

Although a school of art instruction was not included in the original educational program of the Foundation, many inquiries about "art classes" revealed the need for a development of this character. A regular branch of the California School of Fine Arts at Montalvo with Mr. Lucien Labaudt instructor of the school resulted. A special summer course will add Mr. William A. Gaw to the Faculty, and Mrs. Caroline Hayes, former art instructor at San Jose State College, will have charge of a special Saturday class for children. Add co-sponsorship of the Foundation with the Los Gatos Union High School District in a series of three Symphony Concerts by the Northern California Symphony Orchestra, two of the series planned for the afternoons of May 25th and June 29th at Montalvo, and this portion of the report is complete.

But not less important is the planning toward future objectives. Committees are at work on the long range educational program, laying foundations for future growth. Other committees are working to solve serious financial problems relating both to operation of the Foundation and promotion of its Educational program for students. Operation of the community program is assured through yearly dues of its members. An understanding of the value of the Foundation to the young people of California should bring offers of financial support.

Summing up for the first year, two items are of special interest; one, the loyal working support of people from neighboring communities; the other, the strong evidence of need for the Foundation. In this connection it should be recorded that over seven thousand persons have visited the property since its opening and approximately fifty groups representing art, music, literature and architecture have made application to use the Foundation. With factors of working support and financial support established, time alone is required for Montalvo to write an important page in the history of California's contribution to the cultural arts of America.

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Two outdoor concerts by the Northern California Symphony Orchestra will be given at Montalvo on Saturday afternoons May 25th and June 29th at 3:00 o'clock. The grounds will be open from 1 o'clock to afford an opportunity to those who desire to bring a picnic luncheon. To cover cost of transportation of the orchestra, there will be an admission charge of 40c for adults and 25c for persons under 18 years. Art Association members are invited to attend.

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New Members

Lay: Mrs. Joseph Sloss, *Active Artist:* Miss Una McCann, Mr. Hassel W. Smith, Jr. *Associate Artist:* Mrs. Karolyn Eiseman, Mr. William de Classon.

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Current Exhibitions

Amberg-Hirth, 165 Post Street. California Ceramics.

California Palace of the Legion of Honor, Lincoln Memorial Park. Opening May 15, Modern Paintings and Sculpture by Italian Women Artists. Opening May 18, Paintings by Margery Eakin. Opening May 20, Modern European Paintings from the 1939 World's Fair. Through May, Sculpture by Theodore Riviere. Through May 14, Paintings by Jose Ramis. Through May 14, Colored Etchings by Max Pollak. Through May 20, Art Section, Northern California Junior College Association.

California School of Fine Arts, 800 Chestnut Street. Annual Exhibition of Students' Work opening May 17, through June 15.

Courvoisier Galleries, Penthouse, 133 Geary Street. Continuing to May 6, Watercolors by Dewitt Peters. Sculpture, in limited editions, published by the Robinson Galleries of New York City.

De Young Memorial Museum, Golden Gate Park. Through May 9, Photographs by W. E. Dassonville, John Paul Edwards and P. Douglas Anderson, members of the former Pictorial Photographic Society of San Francisco. Through May 15, Paintings by William Harnett (1848-1892).

Duncan-Vail Company, 364 Sutter Street. May 8-22, Pen and Inks by Dr. Spouse.

Gump Galleries, 246 Post Street. May 6-18, Paintings by Bessie Lasky and Louis Kronberg. May 20-June 1, Fiesta Exhibition in honor of the 1940 Golden Gate International Exposition. Works by Frederick Remington, Charles M. Russell, H. W. Hansen, Maynard Dixon, Edward Borein, Tex Wheeler and other "Westerns".

Marin Society of Artists Gallery, Sea Spray Inn, Sausalito. Continuing to May 15, Sutton Wood Etchings. May 15-June 19, Watercolors by A. Ramon.

Mills College Art Gallery, Mills College, Oakland. Continuing to May 5, Architecture and Design from the "Bauhaus". May 8-22, Student Work from Junior Colleges. May 26-June 10, Annual Exhibition of Student Work.

Mill Valley Book Shop, 34 Miller Ave., Mill Valley. Throughout the month of May, Third Annual Exhibition of Students Work of the Tamalpais High School.

Oakland Art Gallery, Municipal Auditorium, Oakland. May 5-June 2, Fifth Annual Exhibition of Sculpture.

Paul Elder Gallery, 239 Post Street. Continuing through May 11, Lithographs by Marjorie Eakin. May 13-June 1, Exhibit by Lasare Galpern.

San Francisco Museum of Art, War Memorial, Civic Center. April 30-May 19, Exhibition by Farwell Taylor. Through May 26, Works of Georges Grosz. May 15-June 15, Exhibition by Ives Tanguy. Through May 19, Works of Henry Alexander. May 21-June 16, Works of Charles Surendorf. May 28-June 23, Works by Kaethe Kollwitz.

Art Association Gallery: Through May 5, paintings by David Park. May 6-19, Paintings by John Stoll. May 20-June 2, Paintings by Fay Morgan Taylor. June 3-16, Works of Augusta Rathbone.

Vera Jones Bright Gallery, 165 Post Street, May 6-20, Watercolors by Nat Levy and William R. Cameron. May 20-June 3, Prints by Charles Surendorf.

Members Shows

Etchings, watercolors, and charcoal drawings by John Stoll will hang in the Art Association Member's Gallery, San Francisco Museum of Art through May 19.

May 20 to June 2, Paintings by Fay Morgan Taylor will be shown. June 3 to 16, Augusta Rathbone will exhibit color etchings and aqua tints.

An exhibition of lithographs from May 1 to 15, will be held at Albatross Bookshop, 2507 Jones St., featuring the work of Theodore Polos, George Gachtke, Ray Bertrand and Clay Spohn. From May 15 to 31, water colors by Dong Kingman will be shown. During April the Bookshop presented an exhibition of oils by Werner Phillip.

Farwell Taylor's Exhibition of Oils at the S. F. Museum of Art will continue through May 19th.

Dorothy Puccinelli showed an interesting exhibition of new drawings and small oils at the Vera Jones Bright Gallery during April. The work represented included sketches and canvases made during a recent visit to Taos.

Charles Surendorf is exhibiting water colors of Tahiti and the South Seas at the San Francisco Museum of Art from May 21 to June 16. From June 24 to July 13 they will be shown at Paul Elders. Surendorf is also exhibiting Prints of the South Seas at Vero Jones Bright Gallery May 20 to June 10.

Surendorf spent nine months, of the years trip, in Tahiti and other Society Islands, but Fiji and Samoa are represented in the work. A one-man show of Surendorf's block-prints at Tahiti's historic and cosmopolitan Bougainville club, was completely sold to collectors from U. S., England and France a few days after the exhibit opened.